JAZZ INFORMATION

FEB. 7, 1941 FIFTEEN CENTS

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JAZZ INFORMATION

3 NEW ARTICLES
BY HUGUES PANASSIE

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2. JIMMIE NOONE
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JAZZ INFORMATION

VOLUME TWO, NUMBER THIRTEEN
FEBRUARY 7, 1941

What's New in Jazz . . .

EDMOND HALL, LUX LEWIS, ISRAEL CROSBY AND CHARLIE CHRISTIAN were the members of a quartet which waxed four 12-inch sides for Blue Note Records on February 6. Hall, New Orleans clarinetist who plays in Henry Allen's band at Cafe Society, takes a four-minute blues solo on one of the sides — all of which are as yet untitled. Boogie-woogie man Meade "Lux" Lewis, also a member of the (downtown) Cafe Society show, plays celeste, not piano, on all the four sides. Charlie Christian, guitarist with Goodman, used a straight (non-electric) guitar on the Blue Note session. Bass man Israel Crosby, who starred on Krupa's Blues of Israel and Wilson's Blues In C Sharp Minor several years ago, has been working in Horace Henderson's band until recently.

Besides the Hall solo, the sides include a fast blues, a slow one featuring Christian and Crosby in duet, and a fast boogie woogie. Blue Note will release the records this month.

TESCH AND THE CLARENCE WILLIAMS BLUE FIVE feature the February list of Columbia reissues. An album devoted to Teschemacher will include the four Okeh sides by McKenzie and Condon's Chicagoans (Liza, Nobody's Sweetheart, Sugar, China Boy) with Tesch, Jimmy MacPartland, Bud Freeman, Joe Sullivan, Eddie Condon, Jim Lannigan and Gene Krupa; Miff Mole's Shim-Me-Sha-Wabble and One Step To Heaven, with Red Nichols, Mole, Tesch, Sullivan, Condon and Krupa; and two Paramount sides by Charles Pierce's Orchestra with Tesch and Muggsy Spanier: Sister Kate and Nobody's Sweetheart.

The four McKenzie-Condon sides were previously reissued on the Commodore Music Shops' U.H.C.A. label, as was Shim-Me-Sha-Wabble. The second Miff Mole side, never released by Okeh, was discovered by Columbia's George Avakian and first issued on H.R.S. as Windy City Stomp. The surprising appearance of two Paramount originals on Columbia's list coincides with the release of one (Sister Kate) on U.H.C.A.

Heading the single records released by Columbia this month will be Mandy, Make Up Your Mind and I'm a Little Blackbird, by Clarence Williams' Blue Five with Louis Armstrong and Sidney Bechet. The others are Duke Ellington's Misty Mornin' and Blues With A Feelin', Frank Trumbauer's Cryin' All Day and A Good Man Is Hard To Find (with Bix, of course), and Henry "Red" Allen's Chloe and Rosetta.

ON THE COVER: SANDY WILLIAMS played trombone with Chick Webb's orchestra when this photo was taken. He is now with Coleman Hawkins.

Photo by Charles Peterson

A MILT GABLER JAM SESSION - JIMMY RYAN'S, NEW YORK

J.C. Higginbotham, Brad Gowans, Jack Bland, Pee Wee Russell, Henry "Red" Allen, Hot Lips Page, Bill King, Edmond Hall.

MILT GABLER'S JAM SESSIONS PACKED JIMMY RYAN'S 52nd Street Club on Sunday afternoons as Ralph Berton's Village Vanguard matinees, begun a few weeks ago, were discontinued. Gabler continues his plan of using one rhythm section and two sets of horns, plus guest musiciens, to provide variety in the music. Admission to the Ryan's sessions was raised from 65 cents to a dollar last weeks.

Featured on the afternoon of January 26 were Red Allen, J.C. Higginbotham, Edmond Hall, Joe Sullivan, Eddie Condon, Bill King and Zutty Singleton. Alternate sets were played by Hot Lips Page, Pee Wee Russell, Brad Gowans, Dave Bowman, Condon, King and Zutty. Jack Bland, guitar, subbed for Condon, and vocalist Billie Holiday and pianist Graham Forbes sat in. The following Sunday, February 2, one band consisted of Hot Lips Page, Sandy Williams, Pee Wee Russell, Marty Marsala, Joe Sullivan, Jack Bland, Bill King and Zutty; the other featured Max Kaminsky, Brad Gowans, Pee Wee, Mel Powell, Condon, King and once more Zutty.

On February 9 Gabler presented Sidney De Paris, Hot Lips Page, Benny Carter, Sandy Williams, Willie "The Lion" Smith, Jack Bland, Bill King and Zutty Singleton, alternating with a second group consisting of Pee Wee Russell, Max Kaminsky, Brad Gowans, Joe Sullivan, Eddie Condon, King and Zutty. Kermit Scott, tenor, sat in, and Billie Holiday guested.

MUGGSY SPANIER LEFT BOB CROSBY, planning to re-enter the band business as a leader, this time with a full 13-piece orchestra. The delebrated cornetist had been with Crosby for about six months following the final collapse of hopes for his seven-piece Ragtime Band. No permanent replacement has been found for his Crosby trumpet chair.

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FLETCHER HENDERSON'S NEW BAND WILL MOVE into New York's Uptown Cafe Society February 17, it was reported. The band is now playing its first engagement at the Roseland, with line-up as reported in the last JAZZ INFORMATION except that Sandy Williams, trombone, did not join. New additions were Rudy Powell, in the sax section, and Ted Sturgis on bass. At Cafe Society Henderson will replace Teddy Wilson, who begins an engagement at the Hotel Ambassador Pump Room, Chicago, February 21. Further changes at Cafe Society have Albert Ammons and Pete Johnson moving to the downtown branch, where Meade "Lux" Lewis, Sister Tharpe and Art Tatum are leaving next week.

FOUR SIDES CUT BY JACK TEAGARDEN'S ORCHESTRA For Viking Records are to be on sale at newsstands throughout the country within a few weeks. The first release will be Frenesi and Here's My Heart. Vikings, produced by the Curtis Publishing Company, are made from a new plastic composition and will sell for 25 cents. The company's present plans are to release one Viking every two weeks to about 80,000 newsstands, using a different name band on each coupling. Meanwhile the Teagarden band, which had not recorded since the collapse of Eli Oberstein's U. S. Record Corp., signed a Decca contract and recorded (January 30) Dark Eyes, Prelude In C Sharp Minor, Lonely Blues and Chicks Are Wonderful, all for Decca release.

SIDNEY BECHET RETURNED TO NEW YORK February 4 to open at the Mimo Club, in Harlem, with a new four-piece combination. The group includes Bechet, clarinet and soprano; Wellman Braud, bass; Cliff Jackson, piano; and Eugene Moore, drums. Braud and Bechet had been working at the Log Cabin in Fonda, N. Y. The Mimi, well-known uptown hangout, is at 2237 Seventh Avenue.

JOE MARSALA LEFT THE HICKORY HOUSE after a long run and went into the Famous Door, one block east on 52nd Street, for a limited engagement. The Spirits of Rhythm also vacated the Hickory, whose bandstand

Photo by Ray Rising

A HARRY LIM JAM SESSION - HOTEL SHERMAN, CHICAGO

Floyd Bean, Bob Casey, Baby Dodds, Jimmie Noone, Roy Eldridge.

is now occupied by Lou Holden's outfit. Dave Tough, drummer with Marsala at the Hickory, rejoins Benny Goodman, replacing Harry Jaeger.

DON REDMAN IS BACK IN THE BAND BUSINESS once more, rehearsing a new band to open at Detroit's Colonial Theatre on February 21. Earl Hines played a short stand at the Fiesta Danceteria, New York, at the beginning of February, and Benny Goodman was set for a one-nighter there February 9. Andy Kirk's band goes into the Paramount Theatre, Los Angeles, on February 7.

"SONNY GREER" REPLACED SONNY GREER on drums with Duke Ellington, a Los Angeles correspondent informed the Chicago Defender. The drummer who has been with the Duke since the beginnings of his orchestra, forced into retirement by illness, was replaced by a young namesake who graduates from high school this month.

BENNY CARTER'S FULL ORCHESTRA, with Sidney De Paris on trumpet, opened at Nick's in Greenwich Village, New York, on February 2nd, replacing Bobby Hackett. Carter is to remain there for three weeks, following which he sets out on an extended road tour starting in Detroit.

ART HODES' DIXIELAND BAND LEFT CHILDS' RAINBOW ROOM Sunday, February 2, after an engagement lasting almost three months. The band, which included trombonist George Brunies and clarinetist Rod Cless as well as pianist-leader Hodes, had no immediate bookings in sight. Replacing them at Childs' was a sweet combination with reed-man, vibraphonist, bass and drums.

GREENWICH VILLAGE

Red Allen's band, at Cafe Society. Allen, trumpet; J. C. Higginbotham, trombone; Edmond Hall, clarinet; Ken Kersey, piano; Billy Taylor, bass; Jimmy Hoskins, drums. Also: Meade "Lux" Lewis, Art Tatum, Mae Diggs, Willie Bryant.

Benny Carter's orchestra, at Nick's. Also: Charlie Bourne, solo piano.

Zutty Singleton's trio, at Village Vanguard: Zutty, drums; Joe Eldridge, alto; Don Frye, piano. Eddie Heywood, Jr., show pianist.

Lennie Ware's trio, at George's. Chauncey Graham, tenor and soprano sax; Prince, piano; Ware, guitar.

MIDTOWN

Teddy Wilson's band, at Cafe Society (until February 17; replaced by Fletcher Henderson's orchestra). Also: Albert Ammons, Pete Johnson, Hazel Scott, Eddie South.

Coleman Hawkins' band, at Kelly's Stable, features Sandy Williams on trombone and Clyde Hart, piano.

Chicago

The South Side appears musically on the skids. Lionel Hampton's not too terrific group will leave the Grand Terrace after a four week reopening engagement, being replaced by Walter Fuller's thirteen piece band. Scarcity of jobs has driven Les Hite to New York and Roy Eldridge will leave his downtown stand the week of February 28.

Wingy Mannone will remain at the Brass Rail for at least four more weeks. Bob Zurke stays at the Panther Room through February. Larry Clinton was scheduled to replace Gene Krupa at the Sherman.

Cripple Clarence Lofton and a fantastic saxophone band can be heard at Maxwell and Morgan Streets. Jimmie Noone's quartet, including Baby Dodds, bass William Anderson, and pianist Maida Roy, draws professional and hep guys to the Rush Street Coach. The Coach has resur-

rected the sit-in feature early Tuesday mornings.

On Febryary 2 Harry Lim offered a mixed group in the Sunday afternoon jamusicale, consisting of John Bothwell, local tenor formerly with Max Miller; Bob Zurke; Hite's bass man Al Morgan; Shaw's Jerry Jerome and John Guarnieri. For the 9th, pianist Ray Walters, Red Saunders, Roy Eldridge, Johnny Simmons and Hampton's trombonist Fred Beckett have been announced. On the succeeding Sunday Lionel Hampton and his reed- and fiddleman Ray Perry are to join forces with Floyd Bean and, if available, Cootie Williams and Dave Tough. Williams and Tough are expected in town with Benny Goodman to play the Northwestern Prom at the Stevens on the 14th, and the Fitch Bandwagon on the 16th.

Technical loopholes make possible the early appearance of Cripple Clarence Lofton, who has never been a member of the union, in a Lim session. In order to take jazz to the starving, Lim expects to move his concert hall from the Loop to Lake Forest in the early spring. Lake Forest, out of union jurisdiction, may be a Utopia for Harry's experiments. The favorable financial status of the population of Lake Forest should be no disadvantage.

George Hoefer, the man with the Hot Box, has been auditioning for broadcast a radio program based on the history and progress of jazz. To date, sponsors have not taken advantage; the program may go on sustaining if ASCAP restrictions can be ironed out.

Washboard Sam of Bluebird race fame and his brother Big Bill, also well known for a number of race offerings, prowl the length of State Street on week nights. At present Sam can be heard Saturday nights at Lawrence and Western. Tampa Red, also of race record prominence, and a capable drummer named Snaggs pump nice atmosphere into the tavern at 3445 South State.

Rhythm Willie, hot and eccentric harmonica boy, is a new attraction at Joe's DeLux. In the five-piece band bassman Leonard Bibbs carries top honors easily. Although trumpeter John Lettman is nominal leader, Bibbs is given front position.

Hugh Davis, who combines the parallel occupations of designing cutting equipment and collecting hot, has been copying with technical perfection the cream of Harry Lim's Sunday sessions. For some time Davis has been expanding an enormous collection of local and nearby talent on wax. Professional and financial factors prevent public release of this invaluable material.

Fats Waller, Eddie South and Earl Hines are to play return engagements at Joe Sweitzer's Blatz Gardens in Milwaukee during the coming season. Bill Davison, with a quartet constantly improving in personnel, continues at the Schmitz Bar in the beer city. Jimmy Dudley has left the Moonglow after five years to play reeds with a string trio backing at Capitol Drive near 45th (still in Milwaukee). Drummer Norman Buster took over the Moonglow leadership.

J. S.

IN THE NEXT ISSUE:

LOUIS ARMSTRONG

In The Past and Today

by

HUGUES PANASSIE

COMING SOON:

LITTLE MITCH

A Biography of George Mitchell

by

WESLEY M. NEFF

EDDIE CONDON, GEORGE AVAKIAN, MAX KAMINSKY - 1939

GEORGE AVAKIAN

by Charles Miller

George Avakian was born in North Caucasus twenty-one years ago, and came to the states with his folks in 1923 (he still speaks Armenian fluently.) But I didn't meet him until Third Form English at the Horace Mann School for boys. That was the day we tied a chair to the rope that held up the Venetian blinds. We cast off the rope, down came the blinds, and the chair took two square feet of plaster off the ceiling. I got thrown out of class, but it was George's fault just as much as mine. This is the first opportunity I've had to vindicate myself in eight years.

We were in our early teens then, and George was more concerned with the Horace Mann football team than with the Chicago style. His great ambition was to play for Lou Little, and with this in mind he played left tackle on our jayvees. Even at the tender age of fifteen George would show up at a game sporting a three-day beard, and no amount of bald-headed ringers on opposing teams could damage the Horace Mann morale while the hirsute wonder was in there fighting. The year George made the varsity squad, he was also writing up our games in the Horace Mann Record, and his career as an athlete ended abruptly when some of the boys ganged up on him and game him a byline on a story which contained a glowing account of his playing. From then on he devoted himself to journalism, and as a Senior we find the young man editing the Record.

You hear a lot about how George Frazier took it on the chin at Boston Latin, and how misunderstood John Hammond had to smuggle copies of the New Masses into his room to escape the Hotchkiss faculty and the Lakeville Red Squad. George was different. He took high school right in his stride, and by Senior year he was the most popular guy in school. Besides editing the Record, he was president of his class, and had a finger in just about everything else that went on. First Formers would write in their diaries: "George Avakian said Hello to me today," and incipient prom-trotters considered themselves made socially if George cut in on them at any of the dances in our windswept gym. "Student Opinions" in the Senior yearbook gave George a minor landslide. He was voted everything except "most conceited" which went to a guy named Dave Gratz, but that is neither here nor there.

All this time plenty of jazz had been flowing under the bridge, if you want to call it jazz. It started about the beginning of fifth form year, when it was the thing to do to know all the names of all the tunes so you could whistle them in your girl's ear while dancing. In these days Casa Loma was the last word (Oh boy, are they ever smooth!), and George and I climbed on the bandwagon. I don't know why we took more interest in the music than most of the kids, but pretty soon we had a rather sizeable collection of Glen Gray records, including such classics as Blue Jazz, Maniac's Ball, Dance of the Lame Duck, and other treasures. Don't get me wrong -- we weren't one band fanatics or anything like that. Ray Noble and Fred Waring were objects of our critical ears and we spent many a long subway ride to school discussing the relative merits of those two terrific ride tenormen, Virgil and Pat Davis. We'd sit around in class whistling Hutchinrider choruses instead of devoting our talents to the question of Hamlet's procrastination. Occasionally something by the Duke or the Dorsey brothers would sneak into our collections,

but it was more by accident than anything else.

In the spring of 1936 George told me he'd discovered a band fronted by one Benny Goodman, and that it was terrific. I told him he was crazy and that he'd better stick to hot music. But we both heard the Goodman Trio that summer and from then on we were sold. He came back to school and wrote an article for the Quarterly called "Swing Baby Swing." (This brilliant title was dreamed up by an English teacher named Al Baruth.) The story included George's all-star band which featured Goodman on clarinet, Teagarden on trombone, and the Casa Loma band filling the other spots. But pretty soon Glen Gray's star began to fade. One night we went down to the Madhattan Room to interview Benny for the Record. It was the luckiest break we ever got, when Benny fluffed us off to a gent by the name of Dwight Chapin, who worked with the band signing autographs, writing scripts and ad lib speeches for the King of Swing, taking care of interviews and electricity, and driving the Goodman truck.

Chape took us under his wing and pretty soon we began to think that there might be other trumpet players besides Sonny Dunham. We listened to Ziggy and Harry James, and Vido Musso made us wonder why we ever bothered with Pat Davis. Of course Benny was tops with us then, but we began to hear names like Buster Bailey and Joe Marsala and Edmond Hall (incidentally, Chape was plugging Hall before anybody had heard of him.) We really worshipped Chape and hung on every word he said, and when he told us there was a guy named Count Basie from Kansas City who had a band that would make Goodman's look sick, we took it from him.

Chape put plenty of time and energy into our education. He took us uptown (I remember one night at Monroe's: "Who is this Billie Holiday? She hasn't got a thing on Ella!), and he fed us records by Louie, Bix, Tesch, Red and Mildred, Billie, the Hawk, and just everybody. We'd count the hours till Friday night, then we'd tear down to the Penn to talk to Chape and pick up a new word (Dig the jive, pops? Solid, gate!) or listen to some new orchestration by Fletcher or Jimmy Mundy. Chape would sneak us into broadcasts and benefits (carrying Krupa's drums, that was the accolade), and if a musician so much as bummed a match from one of us, it took the better part of a week to get our heads out of the clouds. Back in school we'd sit next to each other in class and compare notes with all-star bands written all over them. These outfits were beginning to consist of guys who could play together reasonably well, and by the time graduation came around all the bring-downs were out.

I sort of lost track of George after that. He went to Yale and I went somewhere else. But in his Freshman year he really got going, as I gathered from occasional letters which would make Discography look like a kindergarten primer. He collected records fast and furious, and spent the better part of the academic year at Marshall Stearns' house. By the summer of '38 he was New York correspondent for Tempo, pulling down the fabulous sum of three bucks a month. Through Chape he met John Hammond, and the two of them got along right well. I think Hammond has had some influence on George's ideas about jazz, but Stearns was the one that got him on the Chicago kick.

The following summer George went west with Stearns, and heard a lot of stuff out there, including Harlan Leonard in his Kansas City halcyon days. He started writing articles for Down Beat which, for their enthusiasm (and occasional naivete) were a real relief after some of the abstruse gems (in which criticism was limited to a few dirty words) that many of us had to stomach. These articles aroused the attention of a number of collectors and critics; as a matter of fact, George Frazier was so pleased with them that a correspondence between the two resulted, although it wasn't until the last Harvard-Yale game that they met for the first time.

I guess the climax was the Chicago Album. As far as the music was concerned, it was pretty terrific, but I don't think George

will get himself all the credit he deserves. The whole business constituted a herculean task. George had to go to school and put out the album at the same time. This meant commuting between New York and New Haven, losing sleep, getting behind in his work at college, and a gang of bad breaks and bringdowns in general. If there are occasional flaws in the job it's a wonder there aren't more. I wasn't in the studio at the time, or anything like that, but I think a great measure of the success of the Chicago album is due to George. Perhaps Danny Polo was slightly out of place: for my dough George made up for that by the foresight he showed in having Boyce Brown on the date. But that's enough of the album. I don't want to stick my neck out and make this a press release.

Last summer George worked for Columbia Records at Bridgeport, and had plenty to do with the reissues that have been coming out. Right now he's finishing up at Yale, and on his way to more constructive work that's going to give you and me a hell of a lot more kicks out of jazz. It's his one love, and he actually lives for it.

If you want to know anything about George personally, read all about him in Down Beat, and then throw the Musician's Bible out the window (or keep it around in case you run out of Sears Roebuck catalogs.) In the first place, George is about as wealthy as the owners of JAZZ INFORMATION; and by the way you, too, can live on Wadsworth Avenue if you've got the eighty-five bucks for a six-room apartment. Secondly, this business about "spot decisions" is just so much bunk. I've never seen George go off half-cocked about anything, particularly jazz. He puts a lot of time and thought into his work, and when he says something, it generally makes sense. And if it doesn't, it's not the result of any spot decision, take it from me.

Personally he's a pretty regular guy. I haven't met anyone that knows George, who doesn't respect him completely. He's rather quiet, and modest to a fault. He always works for the underdog, and manages to see that a lot of deserving people get the breaks they've needed. As I mentioned, everything he does is centered more or less around jazz music. But at the same time he doesn't take the world too seriously. To him jazz is a lot of kicks, and not a major intellectual and social movement with Gennett labels thrown in. He's got too much sense of humor for that.

EDITORS' NOTE: Mr. Avakian, who balked at our idea of publishing Mr. Miller's story, finally gave his consent to its publication as a protest against Down Beat's recent "spot decisions" on a complete stranger.

NEW RECORDS

EDDIE CONDON
and his Band

OH SISTER AIN'T THAT HOT
PRETTY DOLL — CMS 535

GEORGIA GRIND
DANCING FOOL — CMS 536

Marty Marsala, Cornet; George Brunies, trombone; Pee Wee Russell, clarinet; "Maurice" (Fats Waller), piano; Eddie Condon, tenor guitar; Artie Shapiro, bass; George Wettling, drums.

These new records, issued by the Commodore for their sponsor, Colin Campbell, resemble previous Commodores in more than a few ways. The rhythm section's nucleus is the same: Condon, Shapiro and Wettling; and the clarinetist is that old standby Pee Wee Russell. George Brunies returns, however, for his first Commodore appearance since the Carnegie Drag date, and his fine old-time trombone lends substance to the vaguely Dixielandish air of the band. Marty Marsala is on cornet in place of Hackett or Kaminsky, and makes an even better showing than he did in the Signature records. His lead is just right, and the three-way ensembles on these sides are among the best ever recorded by Commodore. Fats Waller, making a pseudonymic appearance for contract reasons, is not at his best; but even mediocre Waller is good enough, when he's not playing jive music.

All the sides are good, with interesting solo work and (more important) good ensemble, none of it "arranged." Oh Sister Ain't That Hot, a fine tune for this kind of performance, seems to have been forgotten since Jimmie Noone's old Vocalion record. The Commodore band takes it at a good clip, with a spirited ensemble chorus followed by a tricky little Waller-Shapiro rhythm duet. Pee Wee takes a pleasant chorus, and Waller returns for another solo, on the cute side, which could have been recorded with better balance. The long closing ensemble shows Marty Marsala's natural feeling for this kind of music.

Georgia Grind seems to be the same tune recorded by Armstrong's Hot Five, although the performance is quite different. Solos are by Pee Wee, Brunies and Fats, with George taking honors for his rough blues chorus. Marsala's shouting horn is most prominent in the good ensemble ending.

The two other tunes are even less familiar. Pretty Doll, a Clarence Williams composition, opens with a Waller solo in a pretty mood, takes one passage of soft ensemble, and features Pee Wee in a very attractive low-register solo, without the comic growl he used to effect. Dancing Fool was a pop tune, but the band takes it over. Marty Marsala's only solo on the date, muted, is a little disappointing, because he can do better; his ensemble work proves it, because there he always plays interestingly and with fine tone and drive, without ever sacrificing the direct melodic line required by the lead instrument. Other solos on the side are by Brunies and Waller, and the ensembles again are fine.

PETE JOHNSON — Solo Art 12010
Piano solos

SHUFFLE BOOGIE
PETE'S BLUES #2

Following the sensational Crip-

ple Clarence release reviewed last week, Dan Qualey makes two fine additions to the Solo Art shelf of Pete Johnson solos. Shuffle Boogie is a fast boogie-woogie with a walking bass. As such, it invites comparison with the 12-inch Blue Note Holler Stomp --the only other Johnson solo with a walking bass, unless we're wrong. The comparison is unprofitable, since the right-hand ideas of the two pieces are very different. Shuffle Boogie is taken at a slightly more comfortable tempo; it's a first-rate example of the intense power Pete develops by aiming hard, deliberately phrased right-hand figures against a very steady bass. Johnson has none of Meade Lux Lewis' depth, little of Cripple Clarence's profoundly original temperament. His best work is found on sides like this, in which he gets a maximum of joy out of the keyboard.

The coupling, Pete's Blues #2, is a variation of the Pete's Blues which Qualey originally issued on the back of Let 'Em Jump. This is slow, meditative music, in the blues form but with a more personal feeling. The new version is less direct, dreamier.

Incidental information: the second pressing of Buss Robinson Blues (Solo Art 12996) was made from a different master, R-124 instead of R-128. Differences are only minor, but Johnson admirers might take note of the fact.

MEADE "LUX" LEWIS

Piano solos

MESSIN' AROUND

ALBERT AMMONS

ST. LOUIS BLUES Solo Art 12002

Virtually a new release, so long has it been unobtainable, is this cross-coupling of two fine solos by Albert Ammons and Meade "Lux" Lewis. The greatest original genius among the blues piano men is undoubtedly Meade Lux. Two great compositions, the incomparable Honky Tonk and the Yancey Special, together with a number of lesser works, testify to that. More than any of the others Meade is full of ideas for the piano; and the proof is in the new, extremely individual idiom which he developed more recently and recorded on a number of sides for Blue Note and Solo Art. Messin' Around is a first-rate example. The form is, roughly, slow blues; but rambling beyond the usual limitations of that form in pure enjoyment of the harmonic-melodic possibilities of the piano. The bass part, in these pieces, is far more melodic than in the usual boogie-woogie or blues style. Sometimes Meade's left even carries the theme, while the right hand pounds out chords. Throughout Messin' Around there's a fine, lazy roll. This is a peculiar form, undisciplined and perhaps too intellectual; but delightful for devotees of the piano.

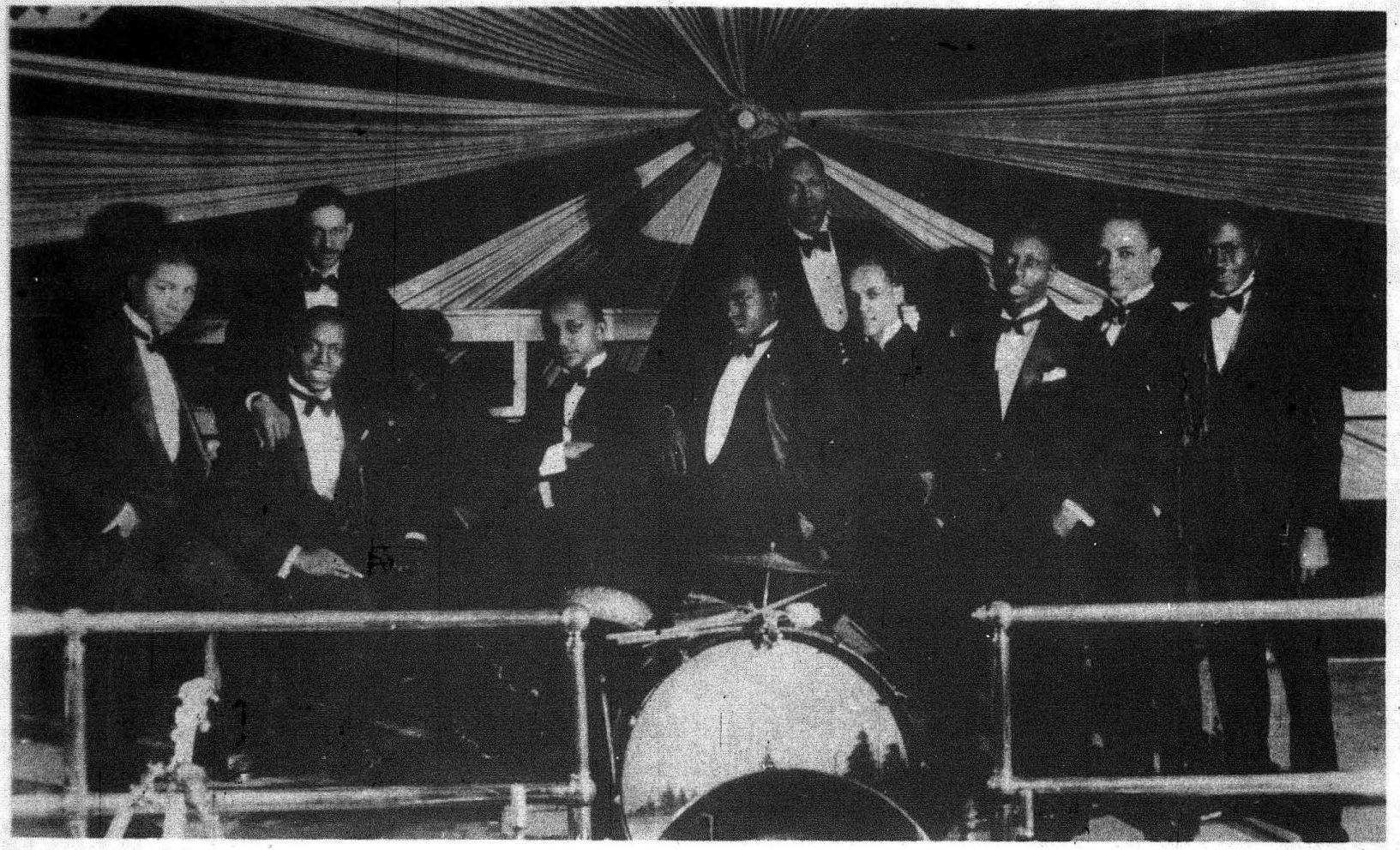
Ammons' St. Louis Blues is a powerful b.w. version of the classic, with a rolling, trilling melodic line and an unusually varied bass which even includes the Latin bounce-rhythm which seems to be an inseparable part of the piece. Not Ammons' best work, but a good example of his brilliant, highly developed boogie style.

JIMMIE NOONE TRIO BB B-8609

THEY GOT MY NUMBER NOW
MOODY MELODY

Jimmie Noone, clarinet; Gideon Honore, piano; John Simmons, bass; Ed Thompson, vocals.

Jimmie Noone reappears on records (the Bluebird race list) with a trio accompanying Ed Thompson's good vocals. They Got My Number is a nice draft blues; Honore plays a light blues piano with a walking bass, Noone improvises pleasantly in low and middle register, and the vocal is good. Moody Melody is a Noone original, in popular vein, which is much less interesting; Thompson sings very straight and the mood is sweet. But on the reverse Noone's clarinet, though not highly inspired, is better than in the two sides he made recently for the Chicago album.



WILLIE GANT'S ORCHESTRA - SMALL'S PARADISE, 1924

Front row, left to right: Billy Taylor, bass; Willie Gant, piano; Happy Caldwell, tenor and clarinet; Rex Stewart, trumpet; Fred Skirrett, tenor; Joe Williams, trombone; Johnny Lee, guitar; Son Adams, alto. Back row: Ward Pinkett, trumpet; Mainzie Johnson, drums. Photo by courtesy of Mainzie Johnson.

Jazz Classics

by Robert Quinlisk

EARL HINES Co.Album C-41

Piano Solos:
I AIN'T GOT NOBODY
57 VARIETIES Co 35875

A MONDAY DATE
CAUTION BLUES Co 35876

DOWN AMONG THE SHELTERING PALMS
LOVE ME TONIGHT Co 35877

Earl Hines' Orchestra:

DEEP FOREST
ROSETTA Co 35878

Columbia's sixth album (others are Armstrong, Henderson, Bessie Smith, already reviewed, and Bix and Ellington, which I'll cover later) includes six fine piano solos by Earl Hines, plus two rather mediocre band sides. The latter seem to be included to fulfill Columbia's plan for 4-record albums --a notable example of inflexible reasoning.

Dispose of the band record first Rosetta is quite colorless, except for Hines' good piano passages and an exceptionally fine alto solo by Omer Simeon, who plays that instrument with a big tone, fine phrasing and his usual inventive sense. Rosetta was recorded in February, 1933. A new master was used for the reissue. Deep Forest, Hines' theme, was recorded in June, 1932, but never issued in the United States. It's a moody little thing, heavily arranged in an Ellingtonian pattern; but with exceptionally fine Hines piano in spots.

It is no longer novel to remark that the problem of the piano in jazz is a special one. Unlike the horns, the piano is incapable of the expressive variations in tone which are so essential to the jazz language. Piano jazz, therefore, is always something quite different from the music of a hot cornet or clarinet. And because the nature of the piano makes it an excellent solo instrument, the development of styles on the piano has been in a variety of directions. Take Jelly Roll Morton, Jimmy Johnson, Hines, Stacy, Pine Top Smith.

Hines' so-called "trumpet" style, (and the phrase, though inept, does mean something, since Hines' right-hand phrasing often stems directly from Louis' trumpet,) then, is only of several possible solutions to a musical problem. To his solution Hines brings a magnificent technique, great force and co-ordination, an unusually keen appreciation of harmony, and a great talent for the kind of suspended rhythms that make Armstrong's genius. He is no composer; even such a rare piece as Blues In Thirds lacks the originality and unity of conception that marks such pieces as Johnson's Snowy Morning or, by contrast, the Lewis Honky Tonk. His best work is in improvisations on a theme already supplied.

The first four solos in the Columbia album were recorded for Okeh in December, 1928. Monday Date is the favorite Hines composition which he also recorded as a solo on Q.R.S. and with the Noone and Armstrong recording groups. This is a showpiece for Hines' brilliant right-hand tricks and some startling broken rhythms. The other solo version is more excitingly played, but the Okeh-Columbia's recording is so much clearer that the choice is about even. Caution Blues is, of course, the same Blues In Thirds which Hines recorded for Q.R.S. and more recently, with Sidney Bechet, for Victor. The Okeh version is taken at a more lilting pace than the Q.R.S., and lacks its breathtaking perfection. But it includes some astonishing improvised variations which don't appear in the other versions, and (with Nobody) makes up the meat of the four sides.

57 Varieties has more unity than the title suggests. It consists of a series of fast and very intense variations in a manner which is very directly related to Armstrong's trumpet style, both in phrasing and line. This inspiration is even more obvious in Hines' relaxed, medium tempo version of I Ain't Got Nobody. Hines uses too many notes at times, but the essence of his style is to build up the music out of a series of tense moments created by an economy of notes and perfect timing for swing.

Down Among The Sheltering Palms and Love Me Tonight were recorded for Brunswick in July, 1932. Second masters have been used on both sides of the reissue. Palms has moments which it's impossible not to appreciate, but the final effect is one of display for its own sake; difficult and even extraordinary, to be sure, but still rather superficial. Love Me Tonight has some of the same weakness, but the bombs explode closer to their mark, and the music is consistently exciting.

This album's piano solos represent, together with the eight sides recorded for Q.R.S., Hines' finest and most famous solo works. The Q.R.S. solos are still available, at 75 cents a pair, in an H.R.S. album which I hope to cover, eventually, in this column. Less well recorded than the Okehs and Brunswicks in the new album, they have a slight edge, musically.

An Earl Hines album which included the soundest and most exciting work of that great pianist, in my opinion, would have to borrow heavily from the small band records he made with Jimmie Noone and Louis Armstrong. In these his finest aspects are well displayed, and his occasional erratic tendency is confined by the limited extent of his solos, and of course, the presence of a rhythm section. Not to mention that he is a very exciting band pianist. All of which is not to deny that Hines' best solos -- the Q.R.S. Blues In Thirds, Chimes in Blues, Stowaway and the rest -- are superb; or that the solos in the present album aren't full of tense, exciting and beautiful piano.

PAUL MARES
and his Friars Society Orchestra

REINCARNATION
MAPLE LEAF RAG Co 35686

NAGASAKI
THE LAND OF DREAMS Co 35880

Paul Mares, trumpet; Santo Pecora, trombone; Omer Simeon, clarinet; Boyce Brown, alto sax; Jess Stacy, piano; Marvin Saxbe, guitar; Pat Pattison, bass; George Wettling, drums.

The four sides of Paul Mares' last recording date (in Chicago, January 7, 1935) have been shuffled and reissued by Columbia. These records have been made a little more famous than they deserve, perhaps, by their all-star personnel and their one-time rarity. They have many points of interest, but the music never coalesces entirely; and the two fast sides are quite weak.

Reincarnation, a slow blues, contains good playing by Mares, Simeon, Stacy and Pecora. Pecora might be called the best man on the date. His entirely confident, straightforward style is excellent in both solo and ensemble work. As for Simeon, this is about his last passable recording, and far from the standards he set with Jelly Roll Morton. Stacy plays with fine feeling and drive, but the piano is badly recorded. Mares' lead is good New Orleans horn. The greatest weakness is probably the rhythm section, which lacks unity. Saxbe's guitar arabesques are decorative, but they don't contribute to solidity.

Land Of Dreams, an original in medium tempo, begins with rather squeaky Simeon clarinet Freemanish Boyce Brown alto, and goes into some nice trombone accompanied by chords from the band. Stacy cuts in sharply with a chorus broken by a few bars of guitar, and a good ensemble ends the record, with Mares, Pecora and Simeon settling down to play the three-part jazz harmonies so familiar to them.

Nagasaki, nobody's prize tune, has some fast solo work by Brown, Simeon and Stacy, who do the best they can with the material. Some exciting piano chords lead into a beautifully sliding trombone passage. When Mares comes in to lead the last ensemble he puts the pressure on, with trills and all, and the ending is a bit feverish. Maple Leaf Rag is a rather botched job in spite of its excited atmosphere. What good there is in it comes from Mares' driving lead trumpet and the good rhythm work of Pattison and Wettling. Simeon gets badly tangled in the middle of a very original solo. You'll never be entirely satisfied with any of these sides; but don't fail to hear Pecora's work, and Mares' and some of Stacy's and Simeon's.

WINGY MANNONE Co 35685
and his Orchestra

SHE'S CRYING FOR ME
JUST ONE GIRL

Wingy Mannone, trumpet; George Brunies, trombone; Sidney Arodin, clarinet; Terry Shand, piano; Barney Pattel, bass; Bob White, drums.

One of the best white jazz records to appear on Columbia's reissue lists is this coupling, recorded for Okeh October 3, 1934. I can't vouch for the label personnel; it omits a pretty helpful guitarist altogether. If it's otherwise right, this is the same band which made the first "New Orleans Rhythm Kings" Deccas. The Okeh date was slightly better; Wingy is in top form, and plays very exciting horn on both sides. A powerful rhythm section, good trombone and clarinet help him along. The Dixieland ensembles are very powerful, with Wingy's savage lead prominent. His solos have an unusually direct approach to the melody. Their effectiveness comes from his fine tone, phrasing and force.

EDDIE CONDON and his Orchestra — Co 35680, Br 7643

HOME COOKING
THE EEL

Max Kaminsky, cornet; Floyd O'Brien, trombone; Pee Wee Russell, clarinet; Bud Freeman, tenor sax; Alex Hill, piano (on Columbia version); Joe Sullivan, piano (on Brunswick version); Eddie Condon, banjo; Arthur Bernstein, bass; Sidney Catlett, drums.

For this reissue Columbia has used masters so different that the result is virtually a new record. Even the personnel is different -- Alex Hill, it seems, played piano on all the sides made at this date with the exception of the two Brunswick masters of The Eel and Home Cooking: The original Brunswick 7643 issue, accordingly, will be kept in the catalog. New collectors will prefer the Columbia record, which is at least as interesting as the Brunswick and costs 25 cents less; those who admire this group of musicians will certainly want to have both versions. The recording date was October 21, 1933.

In spite of minor flaws, both second masters seem to me more successful than the originals, from the hot point of view. Home Cooking is a slow blues. Except for introductions and one chorus of ensemble at the close, both versions consist of a series of solo choruses. The Brunswick Cooking has Pee Wee playing the first chorus with Sullivan's backing; then two by Freeman, one each by Sullivan and O'Brien, and the ensemble. The reissue master is slower, and contains one less chorus. After Pee Wee's solo, in this version, O'Brien plays a dirty muted chorus. Hill is third with a good solo, and Freeman takes the last solo in a very effectively restrained style.

The Eel, of course, is a Freeman specialty, beginning with some fast choruses of tenor sax acrobatics -- which, by the way, Bud played with more wit and feeling in those days -- and breaking down into a fast blues. The original record followed up Bud's long introduction with two choruses apiece by O'Brien, Pee Wee and Kaminsky; then Bud played once more against stop-time (with a superb Catlett foundation), and a repeat of the theme led into an ensemble blues finale in half-time. The second master is somewhat similar except that Bud plays faster and trickier. The order of the solos is different (Russell, Kaminsky, O'Brien), and they're better. Floyd's second chorus gets very close to Dipper Mouth.

THE RHYTHMAKERS — Co 35882

YELLOW DOG BLUES
MEAN OLD BED BUG BLUES

Henry Allen, trumpet; Jimmy Lord, clarinet; Pee Wee Russel, clarinet; Fats Waller, piano; Eddie Condon, banjo; Jack Bland, guitar; Pop Foster, bass; Zutty Singleton, drums; Billy Banks, vocals.

The Rhythmakers' recordings, made at three sessions in 1932 and issued on a variety of the cheaper labels, are included for some curious reason in the "Chicago" section of Hot Discography. Actually they're jam band records, played with a good deal of zest (in no particular style) by unusually good mixed-color bands. The original fourteen sides were reissued on 75 - cent U.H.C.A. records by the Commodore Music Shops, and remain available. For the present reissue Columbia has used new masters. The original masters of Yellow Dog and Bed Bug appear on U.H.C.A. with different couplings, since Commodore followed the Melotone releases and Columbia the Banner originals.

The difference between old and new masters is noticeable, but not very important. On both titles vocalist Billy Banks takes about half the wax; and he's far from wonderful. What makes the records interesting is the unusually solid rhythm -- both banjo and guitar, and superb drums, piano and bass -- as well as the playing of the late clarinetist Jimmy Lord and the noteworthy appearance of Pee Wee

Russell as a tenor saxophonist. Henry Allen's trumpet is a bit of the febrile side, and his ensemble lead too wild for good co-ordination. Yellow Dog four vocal choruses backed by the rhythm and Lord's clarinet in low register. Fats Waller plays two fine solo choruses and three choruses of excited but not quite well-digested ensemble finish the record. Bed Bug has four vocal choruses out of seven on the record, but the backgrounds, by rhythm (Zutty especially), Lord and Allen are very listenable, Waller, plays a good first chorus, solo, on both masters, and there is an interesting tenor chorus by clarinetist Russell. Pee Wee plays tenor very much in Bud Freeman's old style, but with a more expressive tone.

BESSIE SMITH Co 35842

PREACHIN' THE BLUES
AT THE CHRISTMAS BALL

An unfortunate pairing puts the previously unissued Christmas Ball (recorded in November, 1925, with Joe Smith, Charlie Green and Fletcher Henderson) on the back of Preachin' (recorded in February, 1927, with piano by James P. Johnson). The latter was made on the same day as the great Back Water Blues, and has some of its qualities, though material, singing and accompaniment all fall short of the Back Water standard. James P.'s short solo passage begins like his Snowy Morning and ends with The Boy In The Boat. But nowhere in Preachin' does he produce the magnificent chiming roll that distinguished Back Water.

As for Christmas Ball, if it had been issued before it's a toss-up whether it would have been thought good enough to reissue. Majestic singing and beautiful accompaniment, both worthy of an important theme, are wasted on a set of childish and really ridiculous verses.

THE CHOCOLATE DANDIES Co 35679

GOODBYE BLUES
CLOUDY SKIES

Bobby Stark, trumpet; Jimmie Harrison, trombone; Benny Carter, alto sax; Coleman Hawkins, tenor sax, Horace Henderson, piano; Benny Jackson, guitar; John Kirby, bass.

These are Benny Carter arrangements recorded in December, 1930, by the same drumless colored pick-up band that made Dee Blues and Bugle Call Rag. The arrangements are merely elementary frameworks for the solo work of the musicians. Goodbye Blues, a Carter original, is a pretty tune with a nondescript vocal by the composer. Solos are by Stark, playing a good muted trumpet introduction; Carter, introducing the theme on alto; Harrison, striking an authoritative note with the first sound of his trombone. Hawkins follows the vocal with an intense tenor passage, and the trumpet returns to end the side. On Cloudy Skies the arrangement is fuller, and Kirby switches to tuba. Hawkins plays a long written solo at the beginning, Stark takes over with his sharp tone and unusual phrasing, Harrison takes a too short solo, and the rest is written out for the band, with some flashes of Carter alto. Lacking the inspired quality of some of the playing in Bugle Call and Dee, these sides are of distinctly minor interest.

COLLECTORS' ITEMS

"INDIANA" CONFIRMED AS TESCH ITEM

The Australian Parlophone Indiana, by Eddie "Conlon's" Orchestra, (see JAZZ INFORMATION Dec. 26, 1940, Page 23) has arrived in the States and is now confirmed. The side was made by a quarter consisting of Frank Teschemacher, alto and clarinet; Joe Sullivan, piano; Eddie Condon, guitar and vocal; Gene Krupa, drums. The record, owned by Keith Holst of Melbourne, is now in the hands of George Avakian. Eddie Condon has heard and confirmed the side.

Story of the date (two sides were made; one is still missing) was told Avakian by Condon. Eddie, Tesch, Sullivan and Krupa were sharing a room at a cheap hotel on 54th Street in New York, and had run up a bill for $99. When no jobs appeared, Condon persuaded Tommy Rockwell to give him a date. The quartet knocked off Indiana and Oh Baby (the Rain or Shine hit, not the Wolverines' tune), for $150. After the date, Eddie asked for an advance on the pay. Rockwell gave him $100 out of his own pocket, which paid off the hotel bill and left a dollar for dinner for four!

The Indiana side may be included among Columbia's Jazz Classics reissues.

A NEW HENRY ALLEN ITEM

Henry "Red" Allen, trumpet, and Teddy Bunn, guitar, accompanied New Orleans vocalist Walter Pichon on four sides he made for Victor in the late twenties.

Two of the sides, Doggin' That Thing and Yo Yo (Victor V-38544), were turned up recently by Don Wilson and Gordon Gullickson of East Falls Church, Virginia, who brought the record to the attention of George Avakian.

Instead of his usual style, Allen plays an excellent imitation of the later Armstrong on these sides; and Bunn's guitar, at this period, had a remarkable similarity to Eddie Lang's. Because one or two of Allen's characteristic phrases appear, Herman Rosenberg checked up on the disc with Allen and later with Bunn.

PANASSIE: MA RAINEY DISCOGRAPHY

Hugues Panassie writes from his chateau in unoccupied France about William C. Love's Ma Rainey discography, which appeared in the issue of September 6, 1940:

"Tommy Ladnier told me that it was Jimmy O'Bryant (and not Buster Bailey) playing clarinet with him in the earlier Ma Rainey recordings. This seems to be confirmed by the fact that O'Bryant's name is on the label of Lovie Austin's record of Travellin' Blues and Steppin' on The Blues, which seems to have been made by exactly the same combination as that which accompanied Ma Rainey... Also, in Ma Rainey's Yonder Come The Blues and the reverse there is no tenor sax, but a bass sax."

LUCILLE BOGAN AND BESSIE JACKSON

William C. Love of Nashville, Tenn., who compiled the Ma Rainey discography which appeared recently in JAZZ INFORMATION, is one of the many collectors who are specially interested in Lucille Bo-

WANTED: BOOGIE WOOGIE RECORDS, New or excellent. Cash. Robert Stendahl, 415 Weston Ave., Valparaiso, Indiana.

REACH FELLOW COLLECTORS AT LOWEST rates in this classified column, appearing spasmodically, at 15¢ per line. Remittance with copy, please.

gan's blues records. It was he who proved that the "Bessie Jackson" who made many excellent records was actually Lucille Bogan (see JAZZ INFORMATION, Feb. 2, 1940).

Blind Willie McTell, blues singer and guitarist who gave Love the information, also said that the pianist on the "Bessie Jackson" records is Walter Roland, who made a number of sides for the same companied under his own name. After listening to all the available Jacksons, Love reports that he's convinced that all are accompanied by the same pianist, Roland.

There follows a short Bogan discography, compiled by Love, which lists all but a few of her records. Additions to the list will be welcomed; correspondence may be addressed to this department or to Mr. Love at 930 Broadway, Nashville.

LUCILLE BOGAN

Acc. by Will Ezell, piano.

Jim Tampa Blues (725)	Para 12504
Kind Stella Blues (726)	"
Cravin' Whiskey Blues (961)	Para 12577
Nice And Kind (962)	"

LUCILLE BOGAN

Acc. by piano.

Pot Hound Blues	Bruns 7083
Coffee Grindin' Blues	"
They Ain't Walking No More	Bruns 7163
Dirty Treatin' Blues	"
Black Angel Blues	Bruns 7186
Tricks Ain't Walking No More	"

BESSIE JACKSON

Acc. by Walter Roland, piano.

Troubled Mind (13605)	Perf 0253
Seaboard Blues (13589)	"
New Muscle Shoals Blues (13609)	Perf 0281
Red Cross Man (13548)	"
Down In Boogie Alley (15508)	Perf 0295
Sweet Man Sweet Man (15506)	"
That's What My Baby Likes (16965)	Perf 350913
Man Stealer Blues (16997)	"
Reckless Woman (15507)	Mel 13280
Tired As I Can Be (15505)	"
My Man Is Boogan Me (15487)	Mel 13342
Pig Iron Sally (15490)	"
Skin Game Blues (17014)	Mel 13415
Stew Meat Blues (17013)	"
Shave 'Em Dry (16972)	Mel 13442
Barbecue Bess (16984)	"
Jump Steady Daddy (16993)	Mel 51258
B. D. Woman's Blues (16991)	"
I Hate That Train Called The M. & O. (15491)	Mel 60264
Changed Ways Blues (15519)	"
Sloppy Drunk Blues (C5562)	Romeo 5122
Alley Boogie (C5563)	"

(NOTE: These Perfects and Melotones appeared on both labels, and also on Romeo.)

HENDERSON WITH ARMSTRONG, ETC.

An unlisted Fletcher Henderson record featuring Louis Armstrong is Me Neenyah (105831-1), Pathe 36213. According to George Blaine of North Hollywood, who informs us of the find, Louis takes a solo which is straight and uninteresting. Hawkins also takes a solo, but the record on the whole is bad and of little interest. Another unlisted Henderson is Pathe Actuelle 036027, Shake Your Feet — Swanee River Blues, an unimportant record "of no interest whatsoever".

Commenting on Sidney Martin's Mississippi Jook Band record (see JAZZ INFORMATION, Jan. 24, 1941, pp. 28-29), Blaine informs us that "another record by them is Melotone 61271, Dangerous Woman (HAT 141) — Barbecue Bust (HAT145). Someone calls out the piano man's name in both Skippy Whippy and Dangerous Woman, but I can't make it out. Whoever he is, he really plays an amazing piano, and the three of them together produce some exciting music."

* * *

The reason that there was no trombone on the Jones-Collins Astoria Hot Eight records is that Miff Mole, signed for the date, was taken ill just before the session and could not be replaced in time. This information comes from Lee Collins via collector Norman Gort.

READERS' COMMENTS

White Plains, New York...

The long wait between the December 20th and the January 24th issues was made more than worth while by that grand article "Blues in Disguise" by Walter Sidney. After reading about the harmonic freedom of the "old" jazz I feel that my musical education has been vastly improved and my appreciation made keener.

Your platform for 1941 should be "More Articles by Sidney". I promise to read them all avidly. Who, by the way, is Walter Sidney?

Clifford N. Carpenter

New Haven, Connecticut...

I think your record reviews are fine, and they generally show me what I want, but I rather objected to your comparison between Yancey and Lofton in the last issue. Not that I think Yancey is necessarily a greater pianist, but "pale and halting" are strong words. I don't see why one couldn't call Pine Top Lofton, since the latter plays so much louder. I don't think the styles of Yancey and Lofton are comparable, since one accepts certain traditional limitations and the other does not. If one is "startlingly modern", isn't the other entitled to equal respect playing an old style if that style was modern in its day as Yancey's must have been?

Howland Auchincloss

Zurich, Switzerland...

In his excellent article about Barney Bigard, George Hoefer, Jr, said that only Solid Old Man and Monmartre by Rex Stewart and his Feetwarmers had been issued on the French label "Swing". May I inform you that a few weeks before the defeat of France, "Swing" also released I Know That You Know and Finesse. The number of the record is Swing 70. It contains really fantastic work by that admirable artist, Barney. Finesse especially, a fine Billy Taylor composition, has great work by all the four musicians, especially Rex and Barney.

And to say that such a giant of the clarinet considers Artie Shaw (!!!), who has few qualities compared with Bigard, his favorite clarinet player! It seems that many of the greatest hot musicians don't know themselves how great they are, and admire less worthy musicians only because they play another kind of music than their own.

Every time I get JAZZ INFORMATION it's a treat for me. The only thing I haven't liked was the boring biography of Jimmie Noone. with heaps of personnels and nothing else. The whole series about the New Orleans clarinet players was tremendously interesting, except that about the one who is perhaps the greatest of them all: Jimmie Noone.

Jonny Simmen

San Francisco, California...

I am crying, gentlemen, because of all the funny noises that are being put out on 18,000 sundry, phoney - baloney record labels and called jazz.

...I am crying because after listening to 1000 inches of Jack Teagarden's Big Eight (it still adds up to zero), and the various other so-called jazz outfits, I have come to the conclusion that today's recorded jazzmen are so far "off the beam" that all the riverboats on the Strekfus Line and the 219 train couldn't pull them back on again.

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...I am crying because there

haven't been more records of the caliber of the Deltas, the Jelly Roll piano solos, and the J.I. Oliver reissues put on the market lately, though I am grateful for those.

...I am crying mostly, gentlemen, because a lot of money is spent recording the Austin High Gang playing Elmira Grammar School music when the Lu Watters Yerba Buena band is out here in San Franscisco playing real jazz. Music that not only has the "sound", but is as good if not better than any ever recorded (and I'm not excluding the Oliver records), and yet hasn't been recorded.

And you'll cry too if you ever hear the Yerba Buena Band....you'll cry thinking of the months you sat back in New York listening to all the "Salty Sevens" while this stuff was going on way out in Frisco.

Tearfully yours,

W. Scott Warwick

Detroit, Michigan...

Since my letter, which appeared in J.I. several issues back, I've read quite a few comments, both pro and con, on N.O.-K.C. and white and colored music. Some siding with Venables and I, that there should be some mention of white jazz, and some not.

Of the latter, Kariya's letter, in the last J.I., sure made me chuckle. He has a lot of good points that I agree with; but as to the infancy of jazz, after more than a year of publishing I think you're beyond that stage.

New Orleans music, either white or colored, is my favorite and I'd rather listen to Armstrong than anybody (with Teagarden a close second), but I still can't stand the "See-how-many-notes-I-play-in-this-bar" K.C. musicians.

Your latest J.I., with a mixture of white and colored articles, sure was the best yet and I've read them all!

Frank Gillis

Palo Alto, California...

I enjoy your Mr. Quinlisk's reviews and, as a general rule, find myself in agreement with him. Certain it is that he judges the records after listening to them, rather than after looking up Hugues to see what the latter says.

I was a bit surprised, however, at the rather tepid review he gave the Hendersons in your last issue. I think we all may prefer the Armstrong - Dodds reissues and others of that type; but I think that all the Hendersons except the New King Porter coupling deserve better treatment than classification as "peppy blue syncopation" or comparison to Ash or Whiteman. Hell, I have heard Hendersons that sounded like the Bar Harbor Society Orchestra, but that is beside the point. The 1926-1928 crew was a pretty good band, as I think these records prove.

Nathan C. Finch

Boston, Massachusetts...

....I meant to quibble with you before on your statement about the Delta Kid Rena records being well recorded — any fool with a home recorder could have made as good a record and could certainly have arranged things so that at each climax the volume of the recorder didn't have to be reduced.

Also, I must admit I found the Decca New Orleans album better than I expected from your review — but anyway that's better than being built up for a large let-down.

Anyway, keep up the good work and let's have more reissues, even if I can't afford to buy them, as I do.

Timothy Leary, Jr.

Charleston, West Virginia...

Enclosed please find my check for $3.00 for a year's renewal to JAZZ INFORMATION, which is the best way I know to tell you how fine I think your magazine is.

Edward C. Watts

Limited Edition

No. 2 Sold Out!

WATCH FOR NUMBER 3

2
MANDY LEE BLUES
(Bloom-Melrose)
Originally recorded in 1923 on Gennett 5
KING OLIVER'S CREOLE JAZ
JAZZ INFORM
Joe Oliver, Louis Armstrong;
nets; Johnny Dodds, clarinet;
ore Dutrey, trombone; Lil Har
piano; John St. Cyr, banjo; B
Johnson, tuba; Baby Dodds, drums.
LIMITED EDITION
Released for the subscribers of
JAZZ INFORMATION
505 FIFTH AVE., N. Y. C.
2
FROGGIE MOORE
(Spikes Brothers-Morton)
Originally recorded in 1923 on Gennett 5135 by
KING OLIVER'S CREOLE JAZZ BAND
JAZZ INFORMATION
Joe Oliver, Louis Armstrong, cornets; Johnny Dodds, clarinet; Honore Dutrey, trombone; Lil Hardin, piano; John St. Cyr, banjo; Bill Johnson, tuba; Baby Dodds, drums.
LIMITED EDITION
Released for the subscribers of
JAZZ INFORMATION
505 FIFTH AVE., N. Y. C.
76557

ANNOUNCEMENT

The demand for JAZZ INFORMATION'S first reissue far exceeded the number of copies in our Limited Edition. To satisfy this demand, we have concluded arrangements to make the same sides permanently available on a U.H.C.A. reissue, released by the Commodore Music Shops of New York City.

U.H.C.A. No. 67-68, King Oliver's Chimes Blues and Canal St. Blues, is now available at $1.00. A similar arrangement has been made regarding our Limited Edition No. 2, which will be issued and made permanently available on U.H.C.A. after the JAZZ INFORMATION Limited Edition has been sold out.

We are grateful for the Commodore's co-operation in making JAZZ INFORMATION'S reissues available to a wider public. Purchasers of the J.I. reissue obtain a genuine Limited Edition — available to subscribers only — they get it earlier and at a lower price. (The J.I. Limited Editions are $1.00 postpaid; the U.H.C.A. reissues will be $1.00 plus shipping costs.)

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